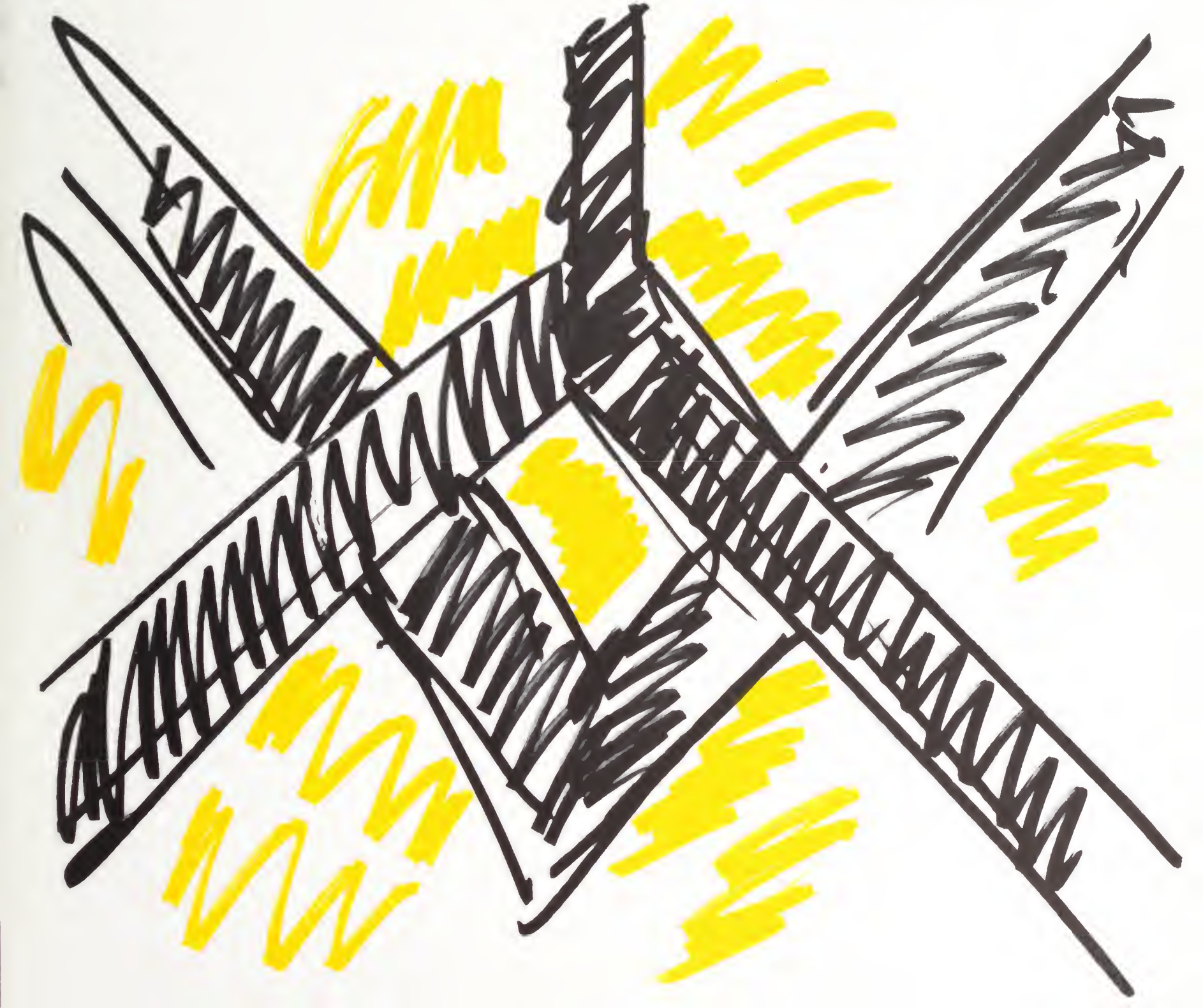
Mark di Suvero



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Mark di Suvero

NOVEMBER 13, 1975 - FEBRUARY 8, 1976

Mark di Suvero

JAMES K. MONTE

WHITNEY MUSEUM OF AMERICAN ART, NEW YORK

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This catalogue is published in conjunction with the exhibition of works by Mark di Suvero at the Whitney Museum of American Art and in public places throughout the City of New York.

Pamela Adler, Exhibition Coordinator

Doris C. Freedman, Special Consultant on Sculpture in the Urban Environment

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Preface and Acknowledgments

The Whitney Museum of American Art is privileged to present the first full review of the accomplishments of the young American sculptor Mark di Suvero. This exhibition, eight years after di Suvero's work was shown in his last one-artist exhibition in New York City at Park Place Gallery in 1967, has been organized by James Monte as guest curator. His essay on di Suvero's life and the development of his art serves as an illuminating prologue to the appreciation of the artist's extraordinary talent exemplified in the works Monte has chosen for the exhibition. Richard Bellamy, di Suvero's dealer since his first one-artist exhibition at the Green Gallery in 1960, has shared his knowledge of the artist's work and provided invaluable advice on all matters concerning this exhibition.

Pamela Adler coordinated the presentation in the Museum, including the catalogue, and assisted with plans for the extension of the exhibition throughout New York City. Her diligent attention to details insured the success of our endeavor. Nancy McGary has been responsible for transportation and installation arrangements which, when dealing with twenty-ton objects sometimes as much as forty feet in length coming from as far away as Chalon-sur-Saône, France, and Petaluma, California, is a learning-by-doing assignment which she has accomplished with enthusiasm and considerable ingenuity.

For the outdoor exhibition of larger works installed throughout the five boroughs of New York City, Doris C. Freedman, Chairman of the Public Arts Council of the Municipal Art Society and former Director of the Department of Cultural Affairs for the City of New York, acted as Special Consultant for Art in the Urban Environment. This aspect of the exhibition would not have been possible without her encouragement and development of public interest in the program among city officials, local arts councils and community organizations. The relationships which she established with these various groups created an atmosphere of public cooperation and enthusiasm for this unprecedented outdoor presentation.

An exhibition of di Suvero's sculpture was originally planned to be presented in 1972, but the artist preferred to postpone it because of his feelings about the war in Vietnam. It was then scheduled for Spring 1975. We suggested a further delay until now in order for di Suvero to respond to an invitation to be the first artist to have a one-artist exhibition in the Tuileries Gardens in Paris during the period April through July, 1975. We were pleased to become associated with Michel Guy, Minister of Culture of the French Republic, as this distinct honor was bestowed upon an American artist.

It would have been impossible to present this exhibition without financial assistance. The National Endowment for the Arts provided a grant for the presentation in the Museum as well as the installation of three

outdoor works. Additional public funds were obtained from the New York State Council on the Arts through the Municipal Art Society, as well as the Cultural Council Foundation.

Our city-wide celebration of di Suvero's sculpture coincides with the tenth anniversary of the signing of the National Foundation on the Arts and Humanities Act. The National Endowment for the Arts has become distinguished as the single most important source of assistance for the recognition of the work of contemporary artists. This exhibition, the largest ever accorded an American sculptor in New York City, serves as a tribute to the Endowment and testimonial of our appreciation on behalf of artists and the public for the Endowment's inspired support which has vitalized the arts in America.

The Museum is indebted to many individuals who assisted with this endeavor. To all the lenders, we extend our appreciation for their generosity and commend them for their admiration of the artist's work and encouragement of his creative activities. The exhibition of works in the city was organized in cooperation with the City of New York through Mayor Abraham D. Beame, together with Edwin L. Weisl, Jr., Administrator for the Parks, Recreation and Cultural Affairs Administration, and Patrick B. McGinnis, Deputy Commissioner, Department of Cultural Affairs. We hope this jointly sponsored exhibition is as much a source of pride to city officials and the public as it is for the Museum. We hope, too, that this will be the first of many joint efforts to bring the work of leading American artists to the attention of the citizens of New York City and visitors.

Many of the outdoor pieces were brought from France and others have been transported from locations in the United States, including Chicago, St. Louis and San Francisco. Joseph Kahn, Chairman of the Board, Seatrain Lines, Inc., and John Serrie, President, Seatrain Shipbuilding Corp., generously provided a working space for di Suvero in the Seatrain Shipbuilding Yards in Brooklyn so that sculptures could be reassembled and new works completed. In addition, Tishman Realty and Construction Company, through the courtesy of John L. Tishman, and Consolidated Edison provided grants of aid by making available the use of trucks and cranes in connection with transportation and installation of works.

Everyone who has assisted with this exhibition has become devoted to the artist and his sculpture. As an indication of extraordinary dedication to the project, Suzanne Randolph continued to help in planning for the outdoor installation as a volunteer even after she was released from her job as Visual Arts Specialist in the Department of Cultural Affairs as a result of the city's financial crisis.

The exhibition of Mark di Suvero's sculpture in the Whitney Museum and in the public locations throughout the city could not have taken place without the cooperation and support of an unusually large number of generous individuals, including:

Hon. Robert Abrams, Borough President of the Bronx; Hon. Adele Auchincloss, Deputy Administrator, Parks, Recreation and Cultural Affairs Administration; Florence Barnett, Executive Director, Lower Manhattan Cultural Council; Kent Barwick, Executive Director, New York State Council on the Arts; Hon. Abraham D. Beame, Mayor; Richard Bellamy; Joe Bernardo, Bay Crane Service, Inc.; Arthur A. Carrione,

The Bergen County Stone Setters, Inc.; Hon. James A. Cavanagh, First Deputy Mayor; Robert Chambers, Director, Production Planning and Control, Seatrain Shipbuilding Corp.; Ted Civetta, John Civetta & Sons, Inc.; Al Cohen, Sol Cohen & Co.; Hon. Robert T. Connor, Borough President of Staten Island; William Conway, Director, Bronx Zoological Society; Paula Cooper; Fred Croton, Executive Director, Bronx Council on the Arts; Florence Daniels, Assistant to Deputy Mayor Cavanagh; Joan K. Davidson, Chairman, New York State Council on the Arts; Hon. Alfred Eisenpreis, Administrator, Economic Development Administration; Hon. Edgar Fabbar, Commissioner, Ports and Terminals; Irv Feinstein, Consolidated Stone Setters, Inc.; Doris C. Freedman, Chairman, Public Arts Council, Municipal Art Society; Hon. Daniel Garvey, Deputy Commissioner, Department of Highways; Mel Geary; Joseph C. Giamboi, G. V. & G. Concrete Corporation; Allan C. Glaser, Vice President, Seatrain Shipbuilding Corp.; Jerome Goldberg, President, J. H. Welsh Crane Rental Service, Inc.; Adina and Irving Gordon; George Gurian, Interstate Crane Company; Nancy Hanks, Chairman, National Endowment for the Arts; Herbert Harris, Director of Maintenance and Operation, Parks, Recreation and Cultural Affairs Administration; Barnabas Heaps; John R. Henry; Howard Irwin, Director, Bronx Botanical Gardens; Philip C Johnson, Joseph Kahn, Chairman of the Board, Seatrain Lines, Inc.; Walter Kelly; Daniel A. Koch, Tishman Realty & Construction Co., Inc.; Hon. Edward I. Koch; Lucy Kostelanetz, Program Director—Visual Arts, New York State Council on the Arts; Carlton Lees, Vice President, New York Botanical Gardens; Robert O. Lehrman, Vice President of Public Affairs, Consolidated Edison Company of New York, Inc ; Hon. Sebastian Leone, Borough President of Brooklyn; Phyllis Levine, Public Arts Council, Municipal Art Society; Frances and Sydney Lewis; Edward W. Livingston, Assistant to Vice President, Government Relations Consolidated Edison Company of New York, Inc.; Linda and Harry Macklowe; Hon. Donald Manes, Borough President of Queens; Matteo Martignoni; John W. Mazzola, Managing Director, Lincoln Center for the Performing Arts; Hon. Patrick McGinnis, Deputy Commissioner, Department of Cultural Affairs, Parks, Recreation and Cultural Affairs Administration; Lowell McKegney; Robert Miller; Donald Moore, President, Downtown Brooklyn Development Association; Joseph Muratore, Anthony Muratore Contracting Co , Inc ; Ouido Muratore, Anthony Muratore Contracting Co., Inc.; Forrest Myers, Muriel Kallis Newman in memory of Maurice and Ida Kallis; Brian O'Neill; Donald Oresman; Suzanne Randolph, Richard Ravitch, President, HRH Construction Company; James Reinish, New York State Council on the Arts; Mr. and Mrs. Frederic M. Roberts in memory of James Reed Roberts; Richard M. Rosan, Chairman, Mayor's Office of Downtown Brooklyn Development; George Rossey; Joseph E. Seagram & Sons, Inc ; Martin E Segal, Chairman, Commission for Cultural Affairs of the City of New York; John Serrie, President, Seatrain Shipbuilding Corp.; Stuart Shatken, Vice President, HRH Development Corporation; Charles Short, Public Arts Council, Municipal Art Society, Ted Sittingcrow; John R. Spencer, Director, Museum Program, National Endowment for the Arts Staten Island Council on the Arts; Beth Straus, President of the Board, Cultural Council Foundation; James Sutton, Assistant Director, Community Relations, Consolidated Edison Company of New York, Inc , Hon Percy Sutton, Borough President of

Manhattan; Donald Thalacker, Director, Fine Arts, U.S. General Services Administration; John L. Tishman, Executive Vice President, Tishman Realty & Construction Co., Inc.; Judith Van Baron, Director, Bronx Museum of the Arts; Richard Verdon, G. V. & G. Concrete Corporation; Charlene Victor, Executive Director, Brooklyn Arts and Cultural Association; Bob Votava, Project Director, Mayor's Office of Downtown Brooklyn Development; Marvin Weinstein, Atlas Steel Erectors Co., Inc.; Hon. Edwin L. Weisl, Jr., Administrator, Parks, Recreation and Cultural Affairs Administration; Jean Weiss, Assistant Director, Queens Council on the Arts; Larry Weiss, A. J. McNulty & Co., Inc. and Cranes, Inc.; Paul Weiss, A. J. McNulty & Co., Inc. and Cranes, Inc.; Margot Wellington, Vice President, Downtown Brooklyn Development Association; Wallace West, Executive Director, Queens Council on the Arts; Christopher Wilmarth; Alexander Wirin, Acting Administrator, Parks, Recreation and Cultural Affairs Administration; Bruce Wittmer, Director of Community Relations, Consolidated Edison Company of New York, Inc.

Tom Armstrong
Director

Mark di Suvero's family and his early formative years in China, have, as he has said, left a profound influence on his life and work. His father's paternal forebears resided in Venice, from the time of the Spanish persecution of Sephardic Jews in the 15th century. The artist's maternal lineage consists of northwestern Italian and southeastern French forebears who lived in Savoy.

The artist's father, an Italian liaison officer assigned to the British Navy, fought during World War I in the Adriatic. At the end of the war, in 1918, he retired temporarily from active duty. In 1923 he was reactivated and skippered a gunboat on the Yangtze River. After returning to Italy in 1925, he married Matilde Millo. The young couple made their home in Turin where their first two children, Victor and Marie Louise, were born. The entire family returned to China in 1930 and resided in Shanghai where the third child, Mark, was born in 1933. Henry, the youngest of the four children, was born in 1936 in Shanghai as well. Shortly after his birth, the family moved north to Tientsin where they lived until February 1941.

Mark di Suvero was born during a particularly turbulent period of China's history. The Western powers had suppressed the Boxer Rebellion thirty-three years before his birth. Concessions to the foreigners had become an increasingly entrenched part of Chinese life. Christianity had spread commensurate with the commercial exploitation of Chinese society. Di Suvero's father, Vittorio, was employed in various capacities by the Italian government to look after its interests in Shanghai and Tientsin.

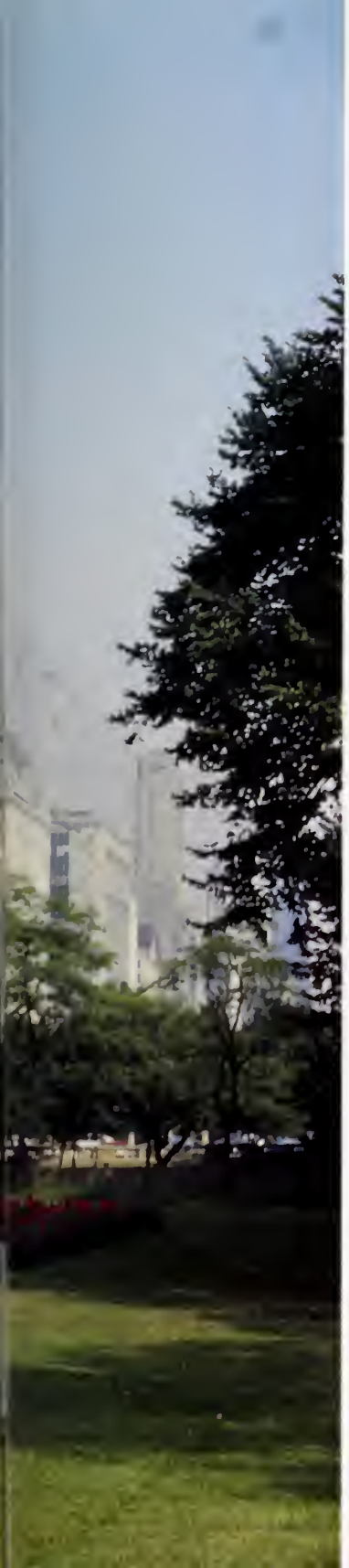
By 1936, while the di Suvero family was living in Tientsin, the Japanese Imperial Army had defeated the Kuomintang Army in North China. Tension was severe within the Western enclave of Tientsin although the Japanese had not declared war on the western European countries as yet. By 1940 the situation had become intolerable for the di Suvero family. The Second World War had begun in Europe. The di Suveros had been pro-British for years and had not concealed that fact, and Vittorio di Suvero had been denounced by former fellow officers in the Italian Navy. After a harrowing train trip from Tientsin to Shanghai, crossing Japanese and Chinese fronts, the family left the Chinese mainland in 1941 aboard the S. S. *Grover Cleveland* bound for San Francisco.

After their arrival in the United States, the family settled in San Francisco. Vittorio di Suvero worked in a shipyard north of the city during the Second World War. His early training in mathematics and naval architecture improved his employment situation. Matilde di Suvero became a schoolteacher and the four children continued their educations.

With two weeks left in his fourth year of high school, Mark quit to work as a house painter and boatyard worker for one year. He attended San Francisco City College for one year during 1953-54. After deciding to attend the University of California at Santa Barbara during the ensuing school year, he attempted the journey southward by sea in a small sailboat, off a section of the California coast near Morro Bay, di Suvero found himself amid a naval gunnery range, complete with live ammunition plunking about his frail craft. The United States Coast Guard escorted him away from the scene.

Di Suvero told me he felt, during his one year stay at Santa Barbara, "I became depressed with the fact

For Lady Day. 1968-69. Steel, 54 x 40 x 35' (16.46 x 12.19 x 10.67 m). Park Forest South Cultural Foundation, Illinois; Gift of Lewis Manilow. Photographs show installation at Grant Park, Chicago, "Sculpture in the Park," 1974.



that I couldn't make an original contribution in my major, philosophy." He said further, that "Robert Thomas, the sculptor and teacher, let me take his sculpture course—I had been painting stick figures: war victims." Thomas's teaching started him in the direction he was to take—sculpture.

After leaving the University of California at Santa Barbara, he transferred to the University of California at Berkeley, finishing his course in philosophy while at the same time making sculpture under the guidance of Stephen Novak.

Di Suvero arrived in New York City in 1957. As he has stated, "I came to the city following a girl friend; she had fixed up a two room apartment [laughter]. I thought it was a slum." Between 1957 and 1960, the date of his first one-artist exhibition at the Green Gallery, di Suvero worked in New York City. His continuing friendship and association with Richard Bellamy, then director of the Green Gallery, dates from this period.

During one of the artist's many odd jobs, moving lumber on top of an elevator, the elevator failed to stop its ascent. Di Suvero was severely crushed on top of the elevator along with the lumber. The date was March 26, 1960. A remarkable spirit and physical constitution saved him from death. Doctors attending the artist saw little hope of simple locomotion, let alone the strength necessary to continue sculpting; he was confined to a wheelchair for two years. By 1965 he walked without the aid of crutches.

The artist's first one-man exhibition opened at Green Gallery in October 1960, a few months after his near fatal accident. *Hankchampion* was a major work in this show (p. 26). It was named for the artist's younger brother, Henry. The brother as well as fellow artists aided di Suvero in the difficult physical manipulation of wood, rope, chain in *Hankchampion* and *Barrel* (now destroyed; p. 26).

Hankchampion exemplifies di Suvero's attitude about sculpture in this period of his life. The piece is constructed from weathered timbers joined by long bolts, chain and, in its original form, lengths of rope. The rope, although not strictly necessary for structural purposes, was, as di Suvero described recently, an element which helped the viewer "see" the whole piece. This makes sense when one looks at the sculpture: the cantilevered beams and baroque movement within the work makes it hard to fix on the whole work at once. Each movement around the piece by the viewer gives a new, fresh vista. One looks through it at the space the beams articulate. It is the feeling of boldness, of deliberate grandness, that is the most valuable aesthetic asset of *Hankchampion*.

The rhetoric, the grammar of these pieces stems from gestural abstract expressionism. Di Suvero has said in an interview with the critic Barbara Rose, "My sculpture is painting in three dimensions." What puzzles one is that di Suvero and Charles Ginnever were, and it seems to me are still, the only two sculptors who worked in an open gestural manner and whose works remain satisfying. The sheer size of these pieces, in 1960, must have been overwhelming. Bigness in sculpture was yet to become a dominant mode in the 1960s.

A rough wooden beam became, in di Suvero's art, the near perfect analogue of the wide brushstroke in the painting of Kline and de Kooning. The seemingly ramshackle and random brushing in the best gestural painting was not of course altogether random. The liberating factor of using uncommonly large tools automatically forced the artists to loosen the structure of their paintings. One could still rough in linear thrusts with charcoal or pencil but the transition to a six-inch housepainter's brush from a charcoal line must have been exhilarating and unnerving at the same time. Di Suvero got the message from the painters and transferred it to sculpture. He has said "I was introduced to brushy, calligraphic drawing by Peter Forakis." (Forakis was a cofounder of Park Place Gallery and longtime friend of di Suvero.) This drawing method has a distinguished tradition and allows an artist one of the most rapid methods of recording or inventing forms on a page of paper. Di Suvero has consistently used the method of rapid ink drawing with a brush to freely invent designs for sculpture.

While recovering from his near fatal elevator accident and confined to a wheelchair, di Suvero began and completed an extraordinary group of small sculptures. He used the traditional welder's equipment—oxygen and acetylene tanks, cutting and welding torches. The steel used in these pieces was often thick and unwieldy for a man to manipulate without the normal mobility, not to mention the leverage, a healthy pair of legs affords. Di Suvero formed the pieces on his lap, an asbestos apron covering the lower half of his body. He used a low bench as well, although for practical reasons most of the welding was done on the asbestos apron.

During this period, 1961-62, di Suvero for the first time combined steel and wood in a single work. It is interesting to note that the steel chosen to join the bulkier wood elements was stainless and quite springy. For example, the piece titled *Attic* looks static when seen for the first time (p. 28). The temptation to touch the piece is rewarded in an unusual way. The more pressure that is exerted on it, the more it bounces back. The monumental form, slightly forbidding at first glance, becomes goofy if touched, thumped or pushed in the direction of its sprung weight. Silent monumentality, a near perfect adjustment of part to part forms, becomes a sculptural Buster Keaton. The timing is perfect. Moments of reflection give way to moments of delight.

A small untitled piece of the same period, in the S. I. Newhouse, Jr., collection, occupies another aesthetic area. Within the work there is a precise and delicate balancing of linear steel forms, much like an antique scale. The work contains no bulky wood forms and, when pushed, the top rotates 360 degrees around a stabile lower portion of the piece.

Between the extremes of the delicate Newhouse piece and the sturdy, bulky forms of *Attic* comes the monumental *Praise for Elohim Adonai* (God the Lord) of 1966 (p. 49). Like the table-size piece in the Newhouse collection, *Elohim Adonai* is divided structurally into two parts. The top part, a tetrahedron, is suspended on the lower portion, a series of triangles bracing the central vertical axis. The top is supported by steel cables affixed individually to the tetrahedron. The cables meet on the top of the vertical support and

are attached to a cap which is in turn attached to the support. Thus the entire top portion rotates around the axis as if weight were of little importance. Though the piece looks complete as a static sculpture, especially to the first-time viewer, di Suvero has mastered the engineering problems of movement combined with extreme weight. The piece was first shown at the "American Sculpture of the Sixties" exhibition in 1967 at the Los Angeles County Museum of Art.

Two years earlier, at Point Reyes, California, twenty-odd miles north of San Francisco Bay, I experienced a similar reaction when I first viewed *Pre Columbian* (now in the collection of the Storm King Art Center), *Nova Albion,* and an untitled piece now destroyed (see photo in *Artforum,* May 1965, p. 36), all finished in 1965 (p. 39). *Nova Albion* was the first very large (22 feet high) outdoor mobile piece di Suvero had completed. Like *Praise for Elohim Adonai,* its structure is such that whole sections rotate around a fixed central axis and, again like the later work, I did not at first discern its possibility for movement. It was only as the photographer Stephen Frisch and I were helping the artist roll a large piece of driftwood up the beach that I noticed the piece tremble in the west wind. Startled, I remarked to myself, "The damn thing moved." Minutes later I was on a platform made of two tires and a piece of foam rubber suspended from a wood element on *Nova Albion* in such a way that the "bed" moved in counterpoint to the larger moveable elements twelve feet higher. It was a delightful ride as well as an extremely novel way of seeing up into the sculpture from near ground level. I became a horizontal element facing the sky and moving in conjunction with all the other parts of the work. This ride was gentle and induced contemplativeness; its companion piece *Pre Columbian* afforded a very different motion. At rest *Pre Columbian* has a tire affixed by metal plate and bolts to a slender steel I beam. The rider grabs the tire overhead, and it drops toward the ground as the rider's weight counterbalances the heavy wood and steel on the other side of the sculpture. After reassurance, I swung my legs into the tire and hung upside down from my knees. Once I was on, it seemed I was in for a well-balanced seesaw ride with the possibility of having my head half buried in a sand dune. More was to come. With a sudden motion and a gleeful cry, di Suvero shoved the large chunk of wood opposite the tire and I was in motion along with the entire top section of the sculpture. The ride seemed motorized—the unexpected seesaw combined with a merry-go-round motion produced a feeling of vertigo. Moments later, after dropping from the tire and attempting to stand up, I could only careen in circles laughing and feeling as though I were a ten-year-old once again.

In a grand sense, di Suvero attempts to enlarge and extend 20th-century sculpture. His idealism about sculpture and personal creative power have combined, in the works produced in Chicago, The Netherlands, Germany and France, to show us how fine, how exemplary modern sculpture can be. His mode of work in recent years has been largely reductive. In other words, how best to achieve a maximum aesthetic quality while at the same time paring down the number of elements and their part-to-part relationships. Di Suvero has attempted this reduction in such pieces as *Ave, Etoile Polaire, Ik Ook, K Piece, Blue Arch for Matisse,*

For Lady Day and *Are Years What? (For Marianne Moore)* (pp. 70, 78, 61, 66, 48, 11, 46). Each of these works falls easily within the tradition of open, linear, cubist-based, constructivist-influenced metal sculpture.

The works just listed part aesthetic company with the artist's earlier works in two senses. They are less dependent on the range of associations and emotions connected with found or well-used materials—materials in which exists a previous "life" as, for example, a support rafter from a downtown 18th-century New York building recycled for use in a sculpture like *Hankchampion*. The materials in earlier works were often chosen for their effect or influence on each other and thus on the viewer. A hunk of rough, old and weathered wood next to a used tire coupled with a piece of pipe and further linked to a new and thus less personal I beam creates a very different aesthetic response than a piece whose relationships depend on similar shape relationships but with each part crafted from new steel stock. The late large works are mostly crafted from scratch by the artist—each element is new in the sense that it had no previous use or function.

A surrogate content is sneaked into the early works comprised of tires, chain, lumber and various combinations of scrap steel. The homeliness, the brute strength of these materials are carefully and skillfully juxtaposed by the artist to evoke memories and associations having to do with shared experiences. Mostly these experiences have to do with rigorous and what used to be called manly pursuits: stevedoring, trucking, engineering, railroading, construction work.

The precious Dadaism and surrealism of Picabia, Duchamp or Man Ray is absent in di Suvero's sculpture, although his early work is profoundly influenced by the illogical, subconscious juxtaposing of materials favored by these artists in addition to that of Kurt Schwitters. Di Suvero's personal idealism intervenes, thrusting his thought and thus his work in different directions from those of most of the early Dadaists and surrealists. Di Suvero's spirit is closer to that of the Catalonian master, Joan Miró, than to that of Marcel Duchamp. One might say the finding-in-doing attitude is paramount in the work of di Suvero and Miró whereas Duchamp's art is characterized by the intellectualization of the finding-in-doing attitude. Duchamp thought his art through. His *pensées* remain strategies of demonstration, how to evoke aesthetic content from sources previously thought disreputable

Di Suvero parts company with this line of thought at precisely the point where active meaning is conceded to cerebration rather than through a building of part-to-part relationships constructed and refined within that process. The essential pathos and despair inherent in Duchamp's oeuvre is too high a price for di Suvero to pay. Surrealism and Dada with some exceptions remain precious and soft when considered in this way. The introduction of psychological subject matter, the human subconscious, the techniques of free association, neurotic and psychotic behavior mimicked by obsessive subject matter, was often trivialized by the surrealists while at the same time they must be honored for entering it into the history of 20th-century art. Late surrealism, embodied in works of Arshile Gorky, Adolph Gottlieb, Mark Rothko and Jackson Pollock, seems to be weightier and more aesthetically satisfying than that of the earlier generation,

with the notable exception of Joan Miró. Di Suvero in his early work is closer to the late surrealist-abstract expressionist group than to that broadly associated with the poet Andre Breton.

Di Suvero and the abstract expressionist artists have and continue to use surrealism within a broad spectrum of 20th-century thinking. Thus the unconscious is accorded its due without trivializing it by reducing its subject matter, the human psyche, to closed strategies or, worse yet, banal illustrations of pain, alienation, eroticism and other "symptoms."

Di Suvero's sculpture, recent and early, is both aggressive and ambitious. He shares with the late David Smith an ongoing closeness with the daily affairs usually associated with garages, machine shops and boatyards. He uses sites where the making and repair of machinery and equipment is done. Traditionally such places have continued to operate almost solely on the improvisational skill of their owners. It has been a fruitful, rewarding climate for di Suvero to work within. Problem solving within specific limits, such as lack of money, a specific tool, piece of equipment or part, is an almost daily occurrence. These limits are so common that habits of overcoming problems are ingrained. Respect is reserved for those who solve problems gracefully and with a minimum of complaint. It is difficult not to be influenced by this thinking and comportment if one spends time in such surroundings. Di Suvero has been influenced to the extent that he has spoken of himself on numerous occasions as a worker—a welder or a crane operator. If di Suvero is to be understood correctly when he says this of himself, it is an acknowledgment of his debt to these men.

Di Suvero's sculpture in relationship to that of Donald Judd, Robert Morris, Robert Smithson, Robert Grosvenor, Ronald Bladen, Carl Andre, Richard Serra and other so-called minimalist or, in Serra's and Smithson's case, post-minimalist sculpture, seems quite clear. Di Suvero remains apart from these artists in a way similar if not parallel to the way in which he remains apart from Marcel Duchamp. Di Suvero's work methods require constant restructuring of shaped elements while the sculpture in question is being formed. Minimal sculpture is conceived, thought through, drawn and then fabricated. The weak link in this process is not the conception of a work but the rather rigid way in which first conception is allowed to dictate the final execution of a given minimalist sculpture. This rigidity can be explained at least in part by basic minimalist thinking shared by most of the artists concerned, if not directly stated by each. The thinking may be characterized as follows: The sculptural volume is reintroduced to modern abstract sculpture in order to replace an open linear cubist-based abstract style connected too closely to early cubism and constructivism. It is volume shorn of detail except that which is absolutely intrinsic to its structure. These volumes should have what is called good gestalt. In other words, their presence or gesture-in-place is swift and easily read as a whole by the viewer. The problem is that, with some notable exceptions, minimal sculpture just doesn't hold up with repeated viewings. One of the reasons this is so is that the working process of most minimalists is, I believe, disastrously abbreviated. The step by step change, reformulation and restatement of an original conception is impossible on two counts. Minimalist

works are almost entirely fabricated by small factory methods and thus a crucial reformulation in process is impossible. The second obstruction is the thinking that unitary volumes with drastically reduced part-to-part relationships can yield aesthetically satisfying results. The possibiliiy exists of course but in practice these volumes are often without scale. The sculptures seem either too large or too small, mostly too large, for the conception. Only the work of Donald Judd seems, as a matter of course, to be in scale. Correct scale, as any automobile designer or architect is maddeningly aware of, is achieved through constant adjustment of relationships contained within, and yet subordinate to, the finished whole. Since minimalists are so concerned with unitary shapes uninterrupted by part-to-part interplay, they seriously reduce at the outset, the possibility of dynamic solutions. In other words, the solution, to a given sculptural problem is too closely connected with the original realization that a sculptural problem exists.

Younger sculptors are acutely aware of the problems. Artists whose careers began in the mid 1960s and who, like the sculptor Michael Steiner, saw the impossibility of development within the confines of minimalism are, ironically enough, closer now to the spirit of Picasso, Gonzalez, the constructivists, David Smith, Anthony Caro and di Suvero than to their immediate artistic forebears, the minimalists.

An aspect of di Suvero's total oeuvre to date is the ongoing series of hands begun in 1958 and as yet incomplete, i.e., the artist has not, at this writing, completed the casting and chasing of a number of the pieces Each of the pieces bears a resemblance to Rodin's anatomical fragments. Rodin's *Hand of God* comes to mind—a relaxed hand, palm upward, cradling a small female torso. Di Suvero's hands vary widely in emotional intensity; extremes of feeling are embodied in *Hand Pierced*, in which the grasping, agonized hand is impaled above a base scattered with metal spikes (p. 23).

Aside from the quality and beauty of the hand sculptures one may deduce a further meaning from them in terms of the artist's whole body of work The seriousness and conviction of the works themselves and the way in which the artist regards them leads one to believe they are more than simple studies or investigations into the history of sculpture Di Suvero shares with artists of earlier eras the idea that the emotive, thus expressive, potential of human hands can accurately convey various states of feeling within the sitter or, as the case may be, within the artist The expressive potential of directing a viewer's attention toward a sitter's head and hands as focal points around which other body points, dress and furnishings are subordinate has a rich tradition in for example portrait paintings by Titian, Velazquez, Rembrandt and Ingres

As I write this essay, fifteen outdoor works are being installed in New York City. Two of them, *Are Years What? (For Marianne Moore)* and *For Lady Day*, named for the New York poet and the late blues artist Billie Holiday, are key works in the artist s career *For Lady Day*, completed near Chicago in 1968, was undoubtedly the culmination of aesthetic and engineering ideas begun in 1964. *Nova Albion* was the first of di Suvero's large-scale outdoor works in which hundreds of pounds of steel and metal were sus-

pended and put in motion high above a viewer's head. Both *Are Years What? (For Marianne Moore)* and *For Lady Day* are extensions of that earlier work in the sense that their weight shifts from hundreds to thousands of pounds. Increased size, removal of wood as an element, and fully developed engineering skills were necessary for every large di Suvero sculpture from the mid-1960s to the present. The resulting works have led him to speak of them in terms of tonnage. Like the sculptor Kenneth Snelson, whose work di Suvero admires, he mastered the principle of tensegrity as applied to sculpture components. The principle, roughly speaking, is a system where a given element is suspended in tension by wire or cable without the element coming in direct contact with other solid parts of the whole. Many of his large pieces are made in such a manner that wire cable takes weight from one member and shifts it to another. The most typical use to which cable is put is as an element supporting weight freely, thus enabling a rocking motion of the top, often triangular section of the sculpture in question. *Ik Ook* dramatically emphasizes an open ended, rocking triangle.

Etoile Polaire, owned by the French Government and at this writing to be installed in Grenoble, is the tallest and in some senses the most radically reductive sculpture the artist has yet made. A single piece of steel is raised off a triparte support of steel some 75 feet in the air. *Ave,* a similarly reductive work completed at approximately the same time, 1973-74, in Chalon-sur-Saône, is one of the artist's finest works to date. It contains his generous, open, somewhat baroque use of space, like the early wooden sculptures, and yet the number of elements has been radically reduced. The thrust of the longest beam is tied aesthetically and for structural purposes to the main body of the sculpture by steel cable. Like *Mother Peace* and *Are Years What? (For Marianne Moore),* it is painted red.

Ave, like many of the artist's best works, articulates space fully as though the relatively slender steel I beams were planes. Like an excellent drawing, the steel beams in *Ave* become lines and at the same time suggest planes. It is in this sense that the work gives the viewer the essence of a modern experience. It is a combination of relationships which are immediately available and yet are suggestive of more, much more.

In conclusion, I would like to suggest to the viewer of di Suvero's sculpture that he or she take the time, most especially with the large works, to look at them from every possible angle. In the company of the photographer Marina Schintz, I noticed how in each work the whole structure changed radically as I moved only a few feet in either direction while circling a particular piece.

James Monte

Mark di Suvero

Tom. 1959. Wood, metal, rope, wire cable and painted wood, 108 x 120 x 144″ (274 x 305 x 366 cm). The Detroit Institute of Arts; Gift of Friends of Modern Art and Mr. and Mrs. Walter B. Ford II Fund. (Not in exhibition.) Two views of installation at The Detroit Institute of Arts, "Art in Space," 1973.

Left: *Hand Pierced*. 1959. Bronze, 60½" (154 cm). Private collection, New York.

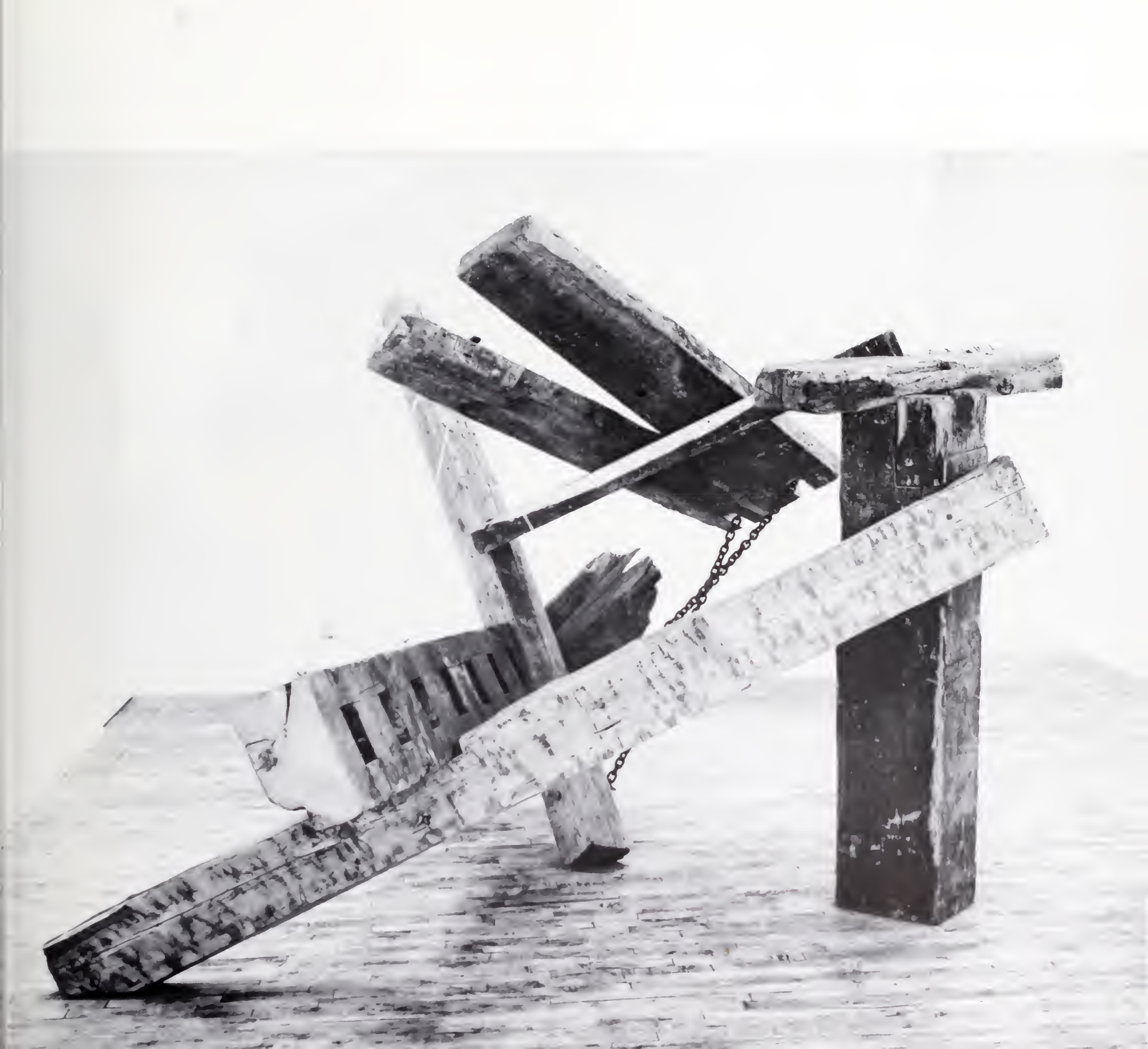
Below: *Hand*. 1959. Bronze, 6 x 6 x 6" (15 x 15 x 15 cm). Collection of Mario and Helen Yrisarry, New York.

Opposite left. *Hand*. 1959. Bronze, 7½ x 13¼" (19 x 34 cm). Private collection, New York.

Opposite right. *Hand*. 1959. Bronze, 9½ x 8½" (24 x 22 cm). Private collection, New York.

Che Faro senza Eurydice. 1959. Wood, rope and nails, 84 x 104 x 91" (213 x 264 x 231 cm). Private collection, New York. Installed above at The Green Gallery, 1960, and opposite outdoors.

Hankchampion. 1960. Wood and chain, 77¼ x 149 x 105″ (196 x 378 x 267 cm). Whitney Museum of American Art; Gift of Mr. and Mrs. Robert C. Scull. Work installed left and opposite at The Green Gallery, 1960. Left, background: *Barrel*. 1959. Wood and steel cable, 96″ (244 cm). (Now destroyed.)



Left *Eatherly's Lamp*. 1961. Fiberglass, wood, brass, steel and stainless steel, 36 x 43 x 30″ (91 x 109 x 76 cm). Walter Kelly Gallery, Chicago

Right *For Giacometti*. 1962. Wood and steel, 44 x 72 x 36″ (112 x 183 x 91 cm). Wadsworth Atheneum, Hartford, Connecticut, Anonymous gift.

Opposite, two views of *Attic*. 1961. Wood and steel, 20 x 20 x 20″ (51 x 51 x 51 cm). Collection of Hank di Suvero and Ramona Ripston, Los Angeles

Prison Dream 1961. Stainless steel, 78 x 30 x 96" (198 x 76 x 244 cm). Collection of The Lannan Foundation, Palm Beach, Florida. Two views of installation at The Green Gallery, 1961

Ladderpiece. 1961-62. Wood, steel and painted wood, 75″ (191 cm). Collection of Philip Johnson; promised gift to The Museum of Modern Art, New York. Installed, left, in artist's New York studio and, below and opposite, at The Green Gallery, 1962.

Opposite left: *Bachpiece*. 1962. Wood and steel, 52 x 26 x 22½″ (132 x 66 x 57 cm). Private collection, New York.

Opposite right: *Queen's Rook*. 1962-63. Steel and wood, 37½ x 22 x 36″ (95 x 56 x 91 cm). Collection of Dr. and Mrs. Joseph Gosman, Toledo, Ohio.

Bunyon's Chess. 1965. Stainless steel and wood, 22′ (6.71 m). Collection of Mr. and Mrs. C. Bagley Wright, Seattle, Washington. (Not in exhibition.)

Moonrise. 1961-62. Steel and stainless steel, 11 x 40″ (28 x 102 cm). Collection of Mr. and Mrs. S. I. Newhouse, Jr., New York.

Opposite: *Homage to Brancusi*. 1962. Wood, steel and stainless steel, 70 x 38 x 54″ (178 x 97 x 137 cm). Private collection, New York.

Opposite and above right *Pre Columbian* 1965 Wood, steel, iron and rubber, 98 x 171 x 110½" (249 x 434 x 281 cm). Storm King Art Center, Mountainville, New York. Installed opposite at Storm King Art Center, and above at Dwan Gallery, Los Angeles, 1965. Above left *Nova Albion* (photographed in motion) 1964-65. Wood, steel and rubber, 21'6" x 24' x 22' (6.55 x 7.32 x 6.71 m). Collection of the artist and R. Bellamy. Part of *Cobra Reflector*, 1963, is visible through *Nova Albion*. (*Nova Albion* and *Cobra Reflector* are not in exhibition.)

Left: *Cambria*. 1963. Steel, wood and stainless steel, 90″ (229 cm). Work, now destroyed, installed in artist's New York studio.

Above: *Laurie's Love Seat*. 1964. Steel, rubber and rope, 48 x 60 x 48″ (height variable), (122 x 152 x 122 cm). Collection of Laurace James, New York.

Opposite: *Amerigo for My Father*. 1963. Wood and steel, 102 x 78 x 60″ (259 x 198 x 152 cm). Collection of Mr. and Mrs. David Pincus, Wynnewood, Pennsylvania.

Far left: *Hand*. 1964. Bronze, 17 x 16″ (43 x 41 cm). Collection of Dr. and Mrs. Jerome Forman, Lincolnwood, Illinois.

Left: *The Quarter Hand*. 1964. Stone, glass, chain, bronze and silver-plated copper, 8¼ x 7″ (21 x 18 cm). Collection of Forrest Myers, New York.

Below left: *Marriage*. 1963. Steel and stainless steel, 12 x 20 x 9″ (31 x 51 x 23 cm). Collection of Will Hokin, Chicago.

Below right: *Ring Bolt*. 1963. Bronze, 17 x 11½ x 17″ (43 x 29 x 43 cm). Private collection.

Raft 1963 Bronze and wood, 12 x 41 x 24"
(30 x 104 x 61 cm) Private collection

Boober. 1965. Steel, 60 x 46 x 61″ (152 x 117 x 155 cm). Collection of the Albert List Family, New York.

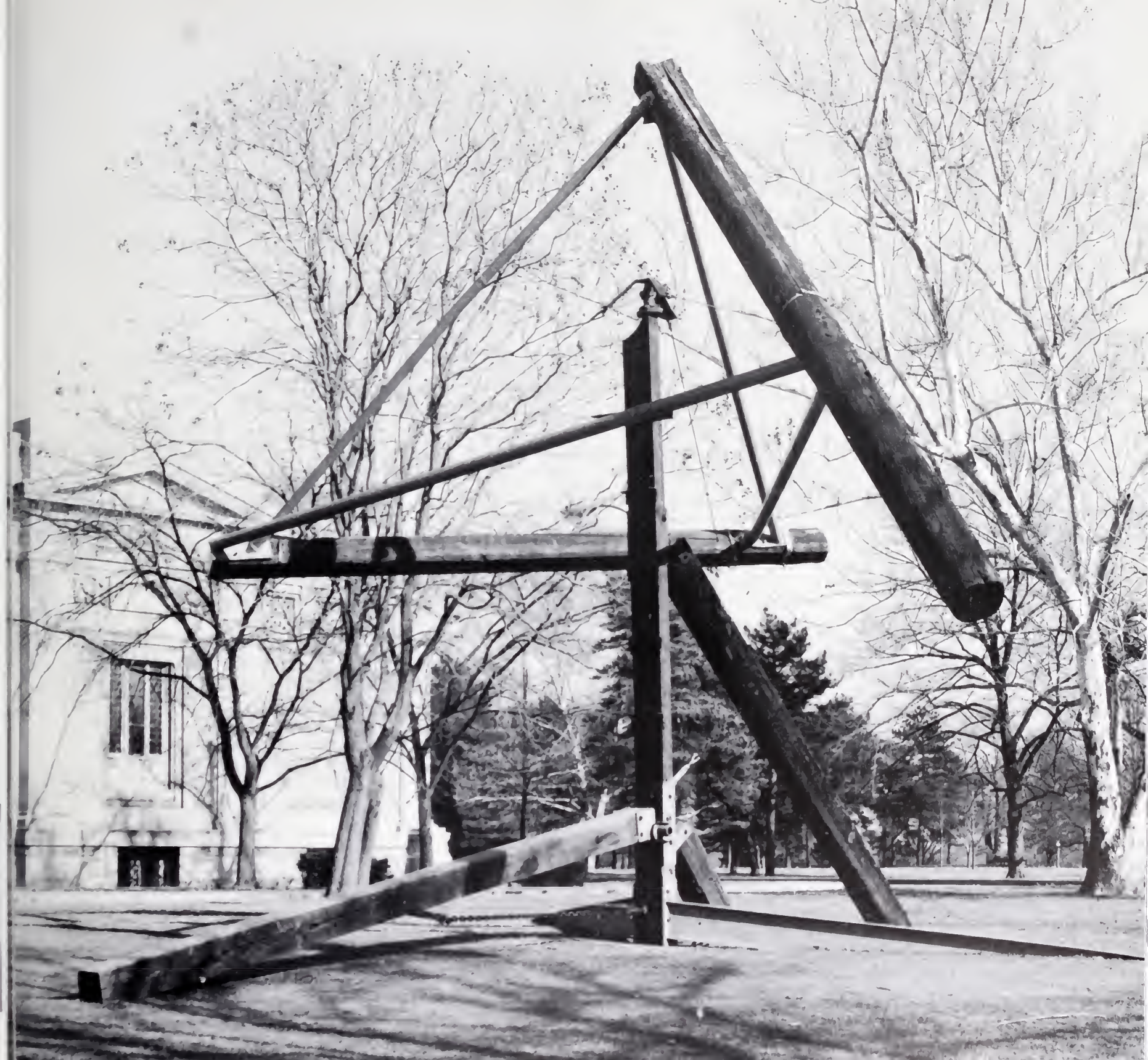
Opposite: *No Shoes*. 1967. Wood and steel, 28′ (8.53 m). Department of Parks and Recreation, Toronto, Canada. (Not in exhibition.) Photograph shows installation in High Park, Toronto.

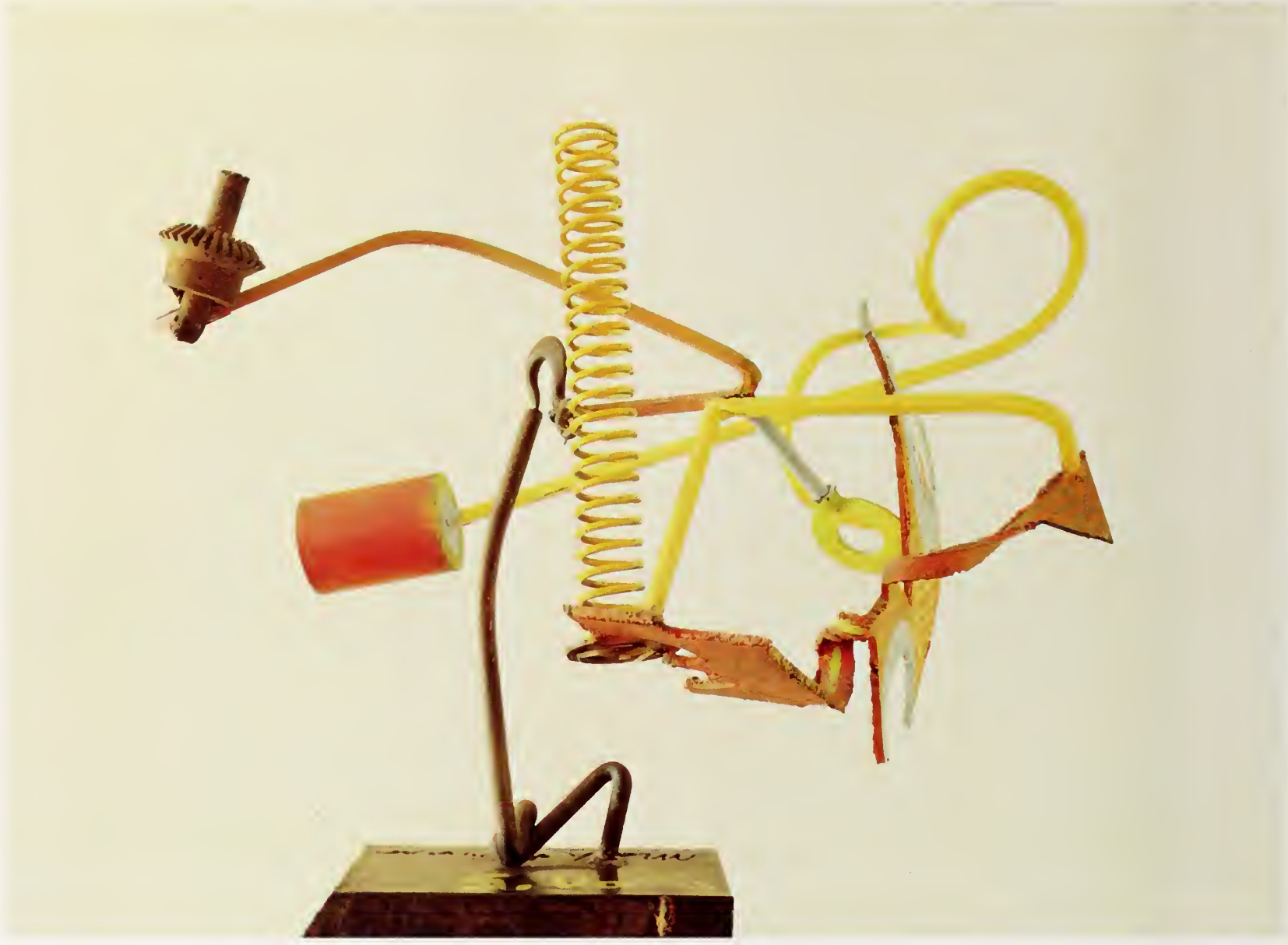
Are Years What? (For Marianne Moore). 1967. Steel, 40 x 40 x 30′ (12.19 x 12.19 x 9.14 m). Lent by the artist and R. Bellamy. Above left, installation at Albright-Knox Art Gallery, Buffalo, New York, "Plus by Minus," 1968; right, at artist's studio-yard in Hoboken, New Jersey; opposite, work installed in Grand Rapids, Michigan, "Sculpture Off the Pedestal," 1973.

Left: *Sparta*. 1966. Steel, 87″ (221 cm). Collection of Mr. and Mrs. Frank H. Porter, Cleveland, Ohio.

Below: *Blue Arch for Matisse*. 1965. Steel and painted steel, 132 x 120″ (335 x 305 cm). Moderna Museet, Stockholm. (Not in exhibition.) Photograph shows installation at Park Place Gallery, 1966.

Opposite: *Praise for Elohim Adonai*. 1966. Wood and steel, 22 x 30′ (6.71 x 9.14 m). The St. Louis Art Museum; Gift of Mr. and Mrs. Norman B. Champ, Jr. Photograph shows work installed at The St. Louis Art Museum.



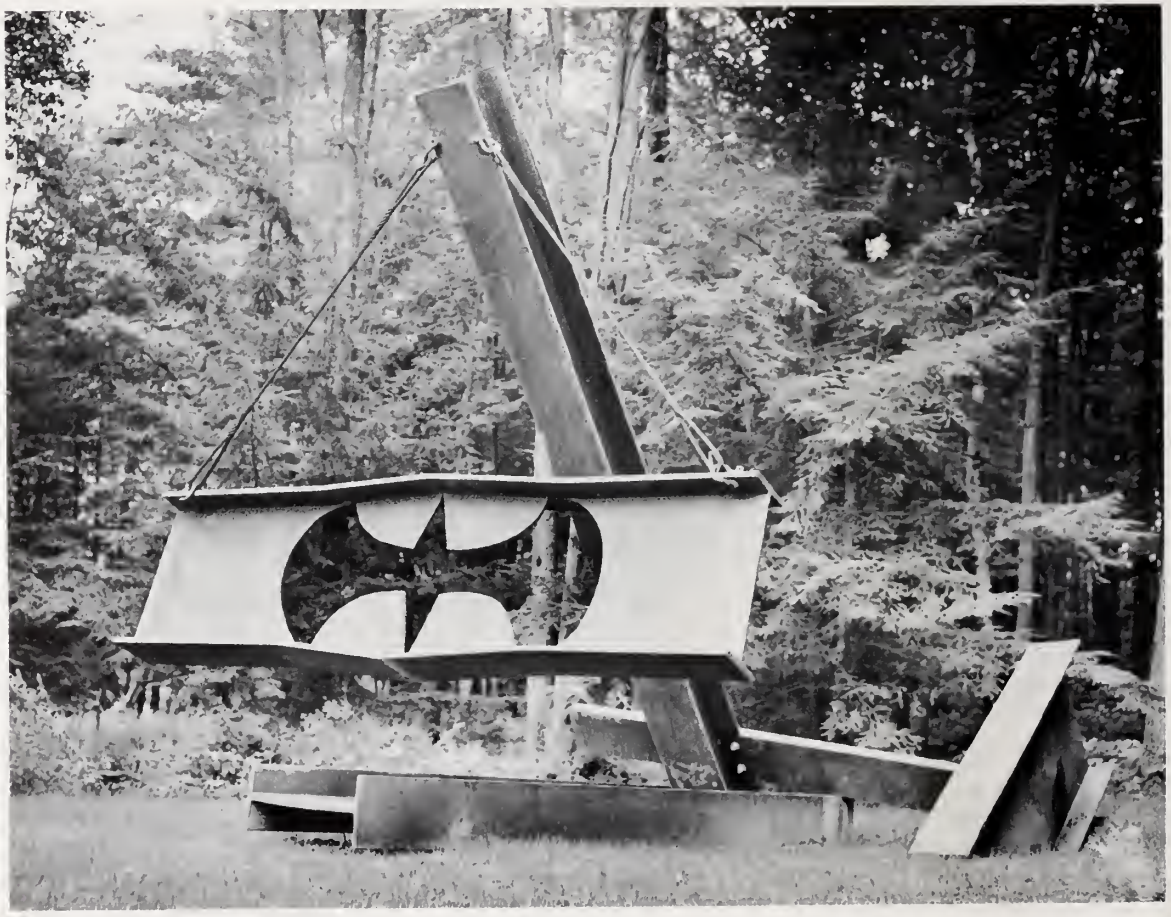


Homage to Stuart Davis. 1968. Welded metal and paint, 24 x 30 x 30″ (61 x 76 x 76 cm). Collection of Dr. and Mrs. Herbert J. Kayden, New York.

La Tartouillant. 1974. Steel, 71 x 107 x 73″ (180 x 272 x 185 cm). Collection of Michael and Rachel Stella, New York.

Left: *Ride*. 1967. Steel, rubber, rope, paint and tape, 100 x 56 x 48″ (254 x 142 x 122 cm). Collection of Christopher and Susan Wilmarth, New York. Installed at The Clocktower, New York, "Artists Make Toys," 1975.

Below and opposite: *Crete*. 1967. Steel, 13′8″ x 10′6″ x 13′8″ (4.17 x 3.20 x 4.17 m). Collection of Henry and Maria Feiwel, New York.



Two views of *Mohican. 1967.* Steel and wood, 15 x 9 x 30′ (4.57 x 2.74 x 9.14 m). Collection of Mr. and Mrs. Lewis Manilow, Park Forest South, Illinois.

Two views of *Chimes*. 1968-69. Steel, 30 x 40 x 30′ (9.14 x 12.19 x 9.14 m). Collection of the artist and R. Bellamy. (Not in exhibition.)

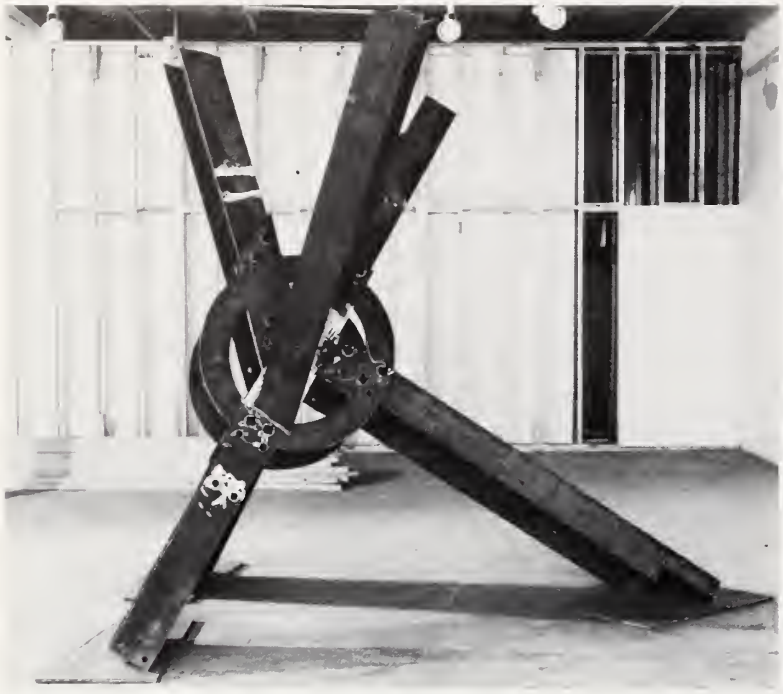
Opposite: *One Oklock*. 1968-69. Steel, 24′7″ (7.50 m). Lent by the artist and R. Bellamy.

Mother Peace. 1970. Steel, 39′8″ x 38′5″ x 32′8½″ (12.90 x 11.59 x 9.97 m). Lent by the artist and R. Bellamy. Three views of installation at The Oakland Museum, "Public Sculpture/ Urban Environment," 1974.

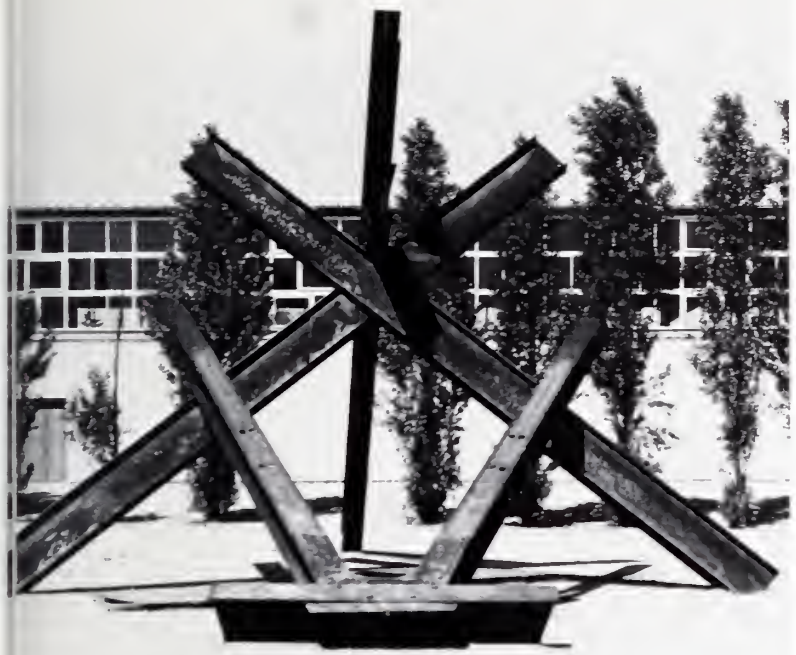
Ik Ook 1971-72 Steel, 24 x 24 x 33' (7 32 x 7 32 x 10 06 m) Lent by the artist and R Bellamy Photographs show installation, above and right, at Wilhelm-Lehmbruck-Museum, Duisburg West Germany 1972 and opposite in Eindhoven The Netherlands, 1972

Achilles' Heel. 1969. Welded steel and wire, 35 x 36″ (89 x 91 cm). Collection of Mrs. Robert M. Benjamin, New York

Victor's Lament. 1970. Steel, 28′ (8.53 m). Lent by the artist and R. Bellamy. Work installed at Pasadena Museum, California



For Roebling. 1971. Steel, 132″ (335 cm). Collection of Mr. and Mrs. S. I. Newhouse, Jr., New York. (Not in exhibition.)



XV. 1971. Steel, 21′7″ x 26′11″ x 23′11″ (6.57 x 8.90 x 7.30 m). Lent by the artist and R. Bellamy. Two views of installation in Chalon-sur-Saône, France, 1972-74.

Teha. 1971. Steel, 10 x 20 x 8′ (3.05 x 6.10 x 2.44 m). Los Angeles County Museum of Art; Gift of the Beaumont Foundation. (Not in exhibition.) Photograph shows installation at Wilhelm-Lehmbrück-Museum, Duisburg, West Germany, 1972.

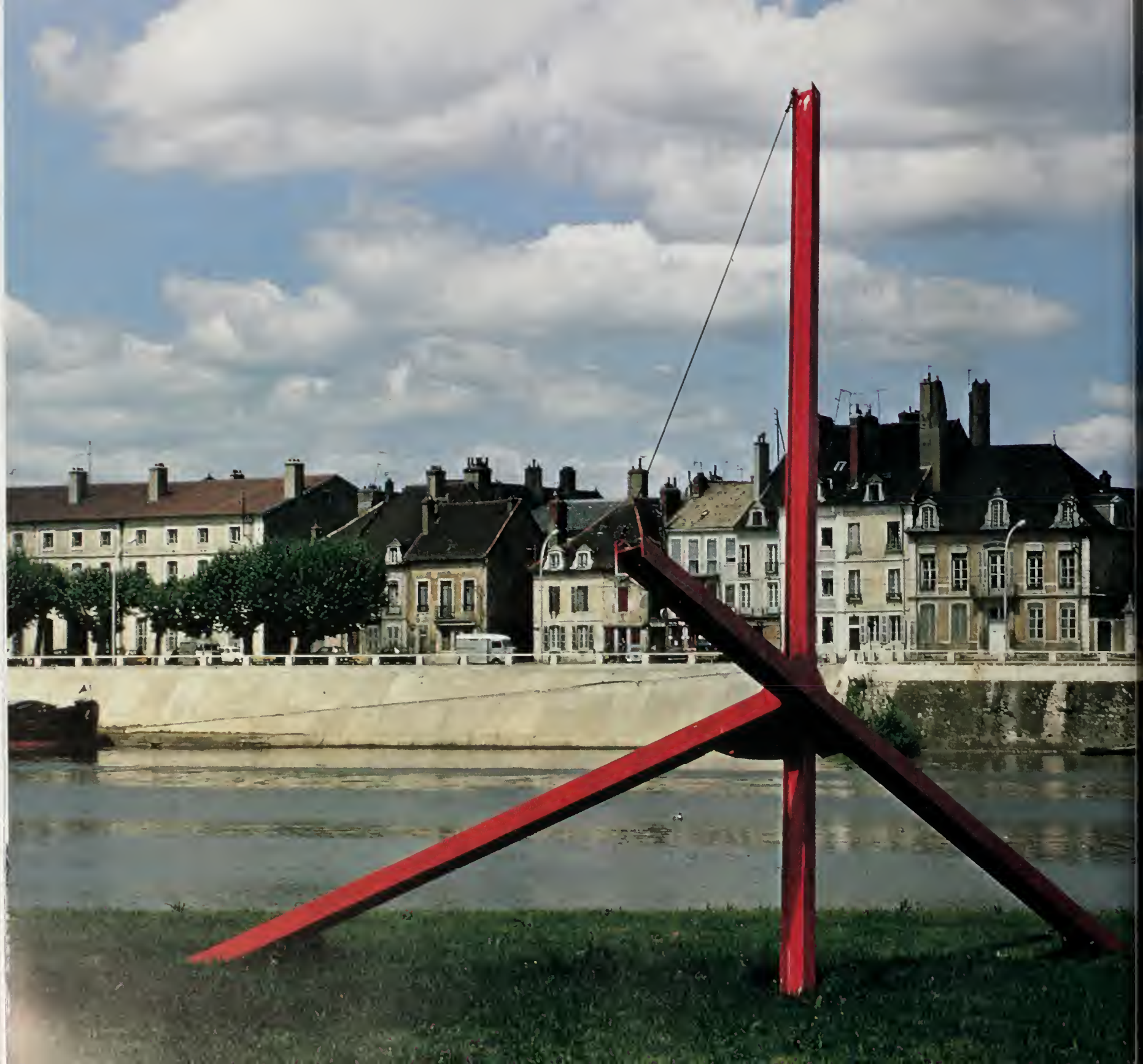
K Piece. 1971-72. Steel, 18′ (5.49 m). Kröller-Müller Museum, Otterlow, Netherlands. (Not in exhibition.) Photograph shows installation at Wilhelm-Lehmbrück-Museum, Duisburg, West Germany, 1972.

Lover 1971-73 Steel, 21'8" x 27'7" (6.60 x 8.40 m) Lent by the artist and R. Bellamy. Photograph shows work installed in Chalon-sur-Saône, France, 1972-74

Homage to the Viet Cong 1971 Steel, 75½ x 85¾ x 90½" (197 x 218 x 230 cm). Lent by the artist and R Bellamy Two views of installation at Wilhelm-Lehmbruck-Museum, Duisburg, West Germany, 1972

Left *Ming II* 1973 Steel, 115 x 85½ x 122¾" (292 x 217 x 312 cm) Lent by the artist and R Bellamy Photograph shows work installed in Chalon-sur-Saône, France, 1972-74

Overleaf *Ave* 1973 Steel, 39'10" x 30'10" x 45'5" (12 15 x 9 40 x 13 85 m) The Dallas Museum of Fine Arts Left installed in Chalon-sur-Saône, France, 1972-74, right, installed in Le Jardin des Tuileries, Paris, 1975



Ange des Orages. 1973. Steel, 13'11" x 24'11" (4.24 x 7.60 m). La Ville de Chalon-sur-Saône, France. (Not in exhibition.) Left, installed in Le Jardin des Tuileries, Paris, 1975; below, installed in Chalon-sur-Saône, France, 1972-74.

Opposite two views of *Canepiece* 1973 Steel, 41 x 48 x 39" (104 x 122 x 99 cm) Lent by the artist and R Bellamy

Ognat 1973 Steel, 8 x 36" (variable) (20 x 91 cm) Lent by the artist and R Bellamy

Left: *Van Gogh's Ear.* 1971. Steel, 16 x 14″ (41 x 36 cm). Collection of the Albert List Family, New York.

Below: *Shadowframe.* 1973. Steel, 29 x 27 x 26″ (74 x 69 x 66 cm). Des Moines Art Center; Nathan Emory Coffin Fine Arts Trust Fund.

La Phrase 1973 Steel, 42 x 19½ x 61″ (107 x 50 x 155 cm) Private collection, Houston, Texas

Overleaf *Etoile Polaire* 1973 Steel, 75′ x 98′5″ (22 85 x 30 m) Grenoble, France (Not in exhibition) Left, work in Chalon-sur-Saône, France, 1972-74, right, work in Le Jardin des Tuileries, Paris, 1975

In the Bushes. 1975. Steel, 12′ (3.66 m). Collection of the artist and R. Bellamy. (Not in exhibition.) Photograph shows work in artist's studio-yard in Petaluma, California.

Opposite: *La Petite Clef.* 1973. Steel, 26′3″ x 27′ x 37′9″ (8 x 8.23 x 11.50 m). Lent by the artist and R. Bellamy. Photograph shows installation in Chalon-sur-Saône, France, 1972-74.

Mon Père, Mon Père. 1973-75. Steel, 35′ x 40′ x 40′4″ (10.67 x 12.20 x 12.30 m). Lent by the artist and R. Bellamy. Three views of installation in Le Jardin des Tuileries, Paris, 1975. Below, includes *Etoile Polaire* in background.

For Handel. 1974-75. Steel, 27′6″ x 36′3″ x 64′4″ (8.38 x 11.05 x 19.61 m). Western Washington State College, Bellingham, Washington; Gift of the Virginia Wright Fund. (Not in exhibition.) Above, detail of work in progress at Bellingham studio-yard, and opposite, work installed at Western Washington State College.

Catalogue of the Exhibition

1. *Hand.* 1958
   Bronze
   26¼ x 15½ x 10½″
   (67 x 39 x 27 cm)
   Collection of Matilde di Suvero, Mill Valley, California

2. *Che Faro senza Eurydice.* 1959
   Wood, rope and nails
   84 x 104 x 91″
   (213 x 264 x 231 cm)
   Private collection, New York

3. *Hand.* 1959
   Bronze
   9½ x 8½″
   (24 x 22 cm)
   Private collection, New York

4. *Hand.* 1959
   Bronze
   7½ x 13¼″
   (19 x 34 cm)
   Private collection, New York

5. *Hand.* 1959
   Bronze
   6 x 6 x 6″
   (15 x 15 x 15 cm)
   Collection of Mario and Helen Yrisarry, New York

6. *Hand Pierced.* 1959
   Bronze
   60½″
   (154 cm)
   Private collection, New York

7. *Hankchampion.* 1960
   Wood and chain
   77¼ x 149 x 105″
   (196 x 378 x 267 cm)
   Whitney Museum of American Art; Gift of Mr. and Mrs. Robert C. Scull

8. *Attic.* 1961
   Wood and steel
   20 x 20 x 20″
   (51 x 51 x 51 cm)
   Collection of Hank di Suvero and Ramona Ripston, Los Angeles

9. *Eatherly's Lamp.* 1961
   Fiberglass, wood, brass, steel and stainless steel
   36 x 43 x 30″
   (91 x 109 x 76 cm)
   Walter Kelly Gallery, Chicago

10. *Hand and Foot.* 1961
    Bronze
    28½ x 17 x 14″
    (72 x 43 x 36 cm)
    Private collection, New York

11. *For Kandinsky.* 1961
    Welded stainless steel and iron
    60½ x 60 x 32″
    (154 x 152 x 81 cm)
    The Art Institute of Chicago; Gift of Mr. and Mrs. Solomon B. Smith

12. *Prison Dream.* 1961
    Stainless steel
    78 x 30 x 96″
    (198 x 76 x 244 cm)
    Collection of The Lannan Foundation, Palm Beach, Florida

13. *St. John the Baptist.* 1961
    Steel
    40 x 52 x 40″
    (102 x 132 x 102 cm)
    Private collection

14. *Ladderpiece.* 1961-62
    Wood, steel and painted wood
    75″
    (191 cm)
    Collection of Philip Johnson; promised gift to The Museum of Modern Art, New York

15. *Moonrise.* 1961-62
    Steel and stainless steel
    11 x 40″
    (28 x 102 cm)
    Collection of Mr. and Mrs. S. I. Newhouse, Jr., New York

16. *Bachpiece.* 1962
    Wood and steel
    52 x 26 x 22½″
    (132 x 66 x 57 cm)
    Private collection, New York

17. *Bucking Horse.* 1962
    Steel, rope, rubber and paint
    30 x 48 x 30″
    (76 x 122 x 76 cm)
    Lent by the artist

18. *For Egypt.* 1962
    Steel and wood
    16 x 48 x 40″
    (41 x 122 x 102 cm)
    Private collection, New York

19. *For Giacometti.* 1962
    Wood and steel
    44 x 72 x 36″
    (112 x 183 x 91 cm)
    Wadsworth Atheneum, Hartford, Connecticut; Anonymous gift

20. *Hand.* 1962
    Bronze, wood and metal
    26 x 48 x 30″
    (66 x 122 x 76 cm)
    Collection of Mel and Jo Roman, New York

21. *Homage to Brancusi.* 1962
    Wood, steel and stainless steel
    70 x 38 x 54″
    (178 x 97 x 137 cm)
    Private collection, New York

22. *Theseus and Ariadne.* 1962
    Steel and brass
    11¾ x 13 x 11¼″
    (30 x 33 x 29 cm)
    Collection of Matilde di Suvero, Mill Valley, California

23. *Queen's Rook.* 1962-63
    Steel and wood
    37½ x 22 x 36″
    (95 x 56 x 91 cm)
    Collection of Dr. and Mrs. Joseph Gosman, Toledo, Ohio

24. *Sunrise*. 1962-63
Welded steel
24 x 48 x 24″
(61 x 122 x 61 cm)
Collection of Peder Bonnier, New York

25. *Ace of Spades*. 1963
Brass
36″
(91 cm)
Lent by the artist and R. Bellamy

26. *Amerigo for My Father*. 1963
Wood and steel
102 x 78 x 60″
(259 x 198 x 152 cm)
Collection of Mr and Mrs. David Pincus, Wynnewood, Pennsylvania

27 *Lotus Blossom*. 1963
Brass
36 x 60 x 36″
(91 x 152 x 91 cm)
Collection of The Lannan Foundation, Palm Beach, Florida

28. *Marriage*. 1963
Steel and stainless steel
12 x 20 x 9″
(31 x 51 x 23 cm)
Collection of Will Hokin, Chicago

29 *Raft*. 1963
Bronze and wood
12 x 41 x 24″
(30 x 104 x 61 cm)
Private collection

30. *Ring Bolt* 1963
Bronze
17 x 11½ x 17″
(43 x 29 x 43 cm)
Private collection

31 *Hand*. 1964
Bronze
17 x 16″
(43 x 41 cm)
Collection of Dr and Mrs Jerome Forman, Lincolnwood, Illinois

32. *Laurie's Love Seat*. 1964
Steel, rubber and rope
48 x 60 x 48″ (height variable)
(122 x 152 x 122 cm)
Collection of Laurace James, New York

33. *The Quarter Hand*. 1964
Stone, glass, chain, bronze and silver-plated copper
8¼ x 7″
(21 x 18 cm)
Collection of Forrest Myers New York

34. *Boober*. 1965
Steel
60 x 46 x 61″
(152 x 117 x 155 cm)
Collection of the Albert List Family, New York

35. *Pre Columbian*. 1965
Wood, steel, iron and rubber
98 x 171 x 110½″
(249 x 434 x 281 cm)
Storm King Art Center, Mountainville, New York

36. *Praise for Elohim Adonai* 1966
Wood and steel
22 x 30′
(6 71 x 9 14 m)
The St. Louis Art Museum Gift of Mr and Mrs Norman B. Champ, Jr
(Exhibited outdoors)

37 *Sparta* 1966
Steel
87″
(221 cm)
Collection of Mr and Mrs Frank H Porter, Cleveland

38 *Are Years What? (For Marianne Moore)* 1967
Steel
40 x 40 x 30′
(12 19 x 12 19 x 9 14 m)
Lent by the artist and R Bellamy
(Exhibited outdoors)

39 *Crete* 1967
Steel
13′8″ x 10′6″ x 13′8″
(4 17 x 3 20 x 4 17 m)
Collection of Henry and Maria Feiwel, New York

40. *Mohican*. 1967
Steel and wood
15 x 9 x 30′
(4.57 x 2.74 x 9.14 m)
Collection of Mr. and Mrs. Lewis Manilow, Park Forest South, Illinois

41. *Ride*. 1967
Steel, rubber, rope, paint and tape
100 x 56 x 48″
(254 x 142 x 122 cm)
Collection of Christopher and Susan Wilmarth, New York

42. *Snow Plow*. 1967
Steel and rubber
8′6″ x 14′ x 14′6″
(2.59 x 4.27 x 4.42 m)
Indianapolis Sesquicentennial Commission and Indianapolis Museum of Art

43 *Homage to Stuart Davis*. 1968
Welded metal and paint
24 x 30 x 30″
(61 x 76 x 76 cm)
Collection of Dr. and Mrs. Herbert J. Kayden, New York

44 *For Lady Day*. 1968-69
Steel
54 x 40 x 35′
(16.46 x 12.19 x 10.67 m)
Park Forest South Cultural Foundation, Illinois; Gift of Lewis Manilow
(Exhibited outdoors)

45. *One Oklock*. 1968-69
Steel
24′7″
(7.50 m)
Lent by the artist and R. Bellamy
(Exhibited outdoors)

46. *Achilles' Heel*. 1969
Welded steel and wire
35 x 36″
(89 x 91 cm)
Collection of Mrs. Robert M. Benjamin, New York

47. *Mother Peace.* 1970
Steel
39′8″ x 38′5″ x 32′8½″
(12.90 x 11.59 x 9.97 m)
Lent by the artist and R. Bellamy
(Exhibited outdoors)

48. *Victor's Lament.* 1970
Steel
28′
(8.53 m)
Lent by the artist and R. Bellamy
(Exhibited outdoors)

49. *Homage to the Viet Cong.* 1971
Steel
75½ x 85¾ x 90½″
(197 x 218 x 230 cm)
Lent by the artist and R. Bellamy

50. *Van Gogh's Ear.* 1971
Steel
16 x 14″
(41 x 36 cm)
Collection of the Albert List Family, New York

51. *XV.* 1971
Steel
21′7″ x 26′11″ x 23′11″
(6.57 x 8.90 x 7.30 m)
Lent by the artist and R. Bellamy
(Exhibited outdoors)

52. *Ik Ook.* 1971-72
Steel
24 x 24 x 33′
(7.32 x 7.32 x 10.06 m)
Lent by the artist and R. Bellamy
(Exhibited outdoors)

53. *Lover.* 1971-73
Steel
21′8″ x 27′7″
(6.60 x 8.40 m)
Lent by the artist and R. Bellamy
(Exhibited outdoors)

54. *Ave.* 1973
Steel
39′10″ x 30′10″ x 45′5″
(12.15 x 9.40 x 13.85 m)
The Dallas Museum of Fine Arts
(Exhibited outdoors)

55. *Canepiece.* 1973
Steel
41 x 48 x 39″
(104 x 122 x 99 cm)
Lent by the artist and R. Bellamy

56. *Ming II.* 1973
Steel
115 x 85½ x 122¾″
(292 x 217 x 312 cm)
Lent by the artist and R. Bellamy
(Exhibited outdoors)

57. *Ognat.* 1973
Steel
8 x 36″ (variable)
(20 x 91 cm)
Lent by the artist and R. Bellamy

58. *La Petite Clef.* 1973
Steel
26′3″ x 27′ x 37′9″
(8 x 8.23 x 11.50 m)
Lent by the artist and R. Bellamy
(Exhibited outdoors)

59. *La Phrase.* 1973
Steel
42 x 19½ x 61″
(107 x 50 x 155 cm)
Private collection, Houston, Texas

60. *Shadowframe.* 1973
Steel
29 x 27 x 26″
(74 x 69 x 66 cm)
Des Moines Art Center; Nathan Emory Coffin Fine Arts Trust Fund

61. *Mon Père, Mon Père.* 1973-75
Steel
35′ x 40′ x 40′4″
(10.67 x 12.20 x 12.30 m)
Lent by the artist and R. Bellamy
(Exhibited outdoors)

62. *La Tartouillant.* 1974
Steel
71 x 107 x 73″
(180 x 272 x 185 cm)
Collection of Michael and Rachel Stella, New York

63. *Swinging Bed.* 1975
Wood and cable
(Work to be built for exhibition)
Lent by the artist

64. *Untitled.* 1975
Steel
(Sculpture not completed at time of catalogue publication)
Commissioned by the U.S. General Services Administration for installation at the Plaza of the new Federal Building and U.S. Courthouse in Grand Rapids, Michigan
(Exhibited outdoors)

65. *Untitled.* 1975
Steel
(Sculpture not completed at time of catalogue publication)
Collection of Mr. and Mrs. Joseph Pulitzer, Jr., St. Louis, Missouri
(Exhibited outdoors)

One-artist Exhibitions of Sculpture

1960
The Green Gallery, New York

1965
Dwan Gallery, Los Angeles

1966
Park Place Gallery, New York

1967
Park Place Gallery, New York

1968
LoGiudice Gallery, Chicago

1972
Stedelijk vanabbemuseum, Eindhoven, The Netherlands (in cooperation with the city of Eindhoven)

Wilhelm-Lehmbrück-Museum, Duisburg, West Germany

1972-74
La Ville de Chalon-sur-Saône France (in cooperation with C.r.a.c.a.p./Centre national de recherche, d'animation et de création pour les arts plastiques, Le Creusot, France)

1975
Jardin des Tuileries, Paris

Selected Group Exhibitions

1961
The Green Gallery, New York (with Stout, Oldenburg Samaras and Ginnever, work exhibited: *Prison Dream*)

1962
The Green Gallery, New York (with patients of the Institute for Rehabilitation and Research; work exhibited: *Ladderpiece*)

Wadsworth Atheneum, Hartford Connecticut, "Continuity and Change"

1962-63
The Green Gallery, New York (with paintings of Ronald Bladen, work exhibited *For Sabatère*)

1963
Art Institute of Chicago, "Contemporary Annual" (work exhibited *Tom*)

Park Place Gallery, New York

1964
The Jewish Museum, New York "Recent American Sculpture"

Park Place Gallery, New York

"Welfare Island Art Festival," New York

1965
The Green Gallery, New York

Park Place Gallery, New York

Musée Rodin, Paris, "Contemporary American Sculpture" (work exhibited: *Hankchampion)*

1966
Hayden Gallery, Massachusetts Institute of Technology, Boston, "Park Place Show"

Park Place Gallery, New York

Toronto, Canada, "Toronto Symposium" (works exhibited: *No Shoes, Flower Power, Crete*)

Whitney Museum of American Art, New York, "Contemporary American Sculpture Section I" (assembled by the Howard and Jean Lipman Foundation and the Whitney Museum of American Art; work exhibited *New York Dawn [for Lorca])*

Whitney Museum of American Art, New York, "Art of the United States 1670-1966" (work exhibited: *New York Dawn [for Lorca]*)

1966-67
Whitney Museum of American Art, New York, "1966 Annual Exhibition: Contemporary American Sculpture and Prints" (work exhibited: *BLT*)

1967
Park Place Gallery, New York

The Solomon R. Guggenheim Museum, New York, "Sculpture International"

Los Angeles County Museum of Art, "American Sculpture of the Sixties" (work exhibited *Praise for Elohim Adonai*)

The St. Louis Art Museum, St. Louis, Missouri, "7 for 67, Works by Contemporary American Sculptors" (work exhibited. *Praise for Elohim Adonai*)

1967-69
New York State Tour of "Contemporary American Sculpture Section I"

1968
Albright-Knox Art Gallery, Buffalo, New York, "Plus by Minus" (work exhibited: *Are Years What? [For Marianne Moore]*)

Noah Goldowsky Gallery, New York (with Walter De Maria and Richard Serra)

The Museum of Modern Art, New York, "Martin Luther King Benefit"

Kassel, Germany, "Documenta IV"

1968-69
Whitney Museum of American Art, New York, "1968 Annual Exhibition: Contemporary American Sculpture" (work exhibited *Homage To Martin Luther King)*

1969-70
The Metropolitan Museum of Art, New York, "New York Painting and Sculpture: 1940-1970" (works exhibited: *Hankchampion, Mohican*)

1970
The Contemporary Arts Center, Cincinnati, Ohio, "Monumental Art" (work exhibited: *Are Years What? [For Marianne Moore]*)

Noah Goldowsky Gallery, New York (work exhibited: *Tom*)

1970-71
Whitney Museum of American Art, New York, "1970 Annual Exhibition: Contemporary American Sculpture" (work exhibited: *XDelta*)

1971
LoGiudice Gallery, New York (work exhibited: *For Roebling)*

Walker Art Center, Minneapolis, Minnesota, "Works for New Spaces" (work exhibited: *Are Years What? [For Marianne Moore]*)

Middleheim Gardens, Antwerp, Belgium, "11th Biennial" (work exhibited: *XDelta*)

1973
Detroit Institute of Arts, "Art in Space" (work exhibited: *Tom*)

Noah Goldowsky Gallery, New York, "A Selection of Recent Drawings"

"Sculpture Off the Pedestal," an exhibition sponsored by the Women's Committee of the Grand Rapids Art Museum in conjunction with Fred A. Myers, director (work exhibited: *Are Years What? [For Marianne Moore]*)

Seattle Art Museum, Seattle, Washington, "American Art—3rd Quarter Century"

Whitney Museum of American Art, New York, "American Drawings 1963-1973"

Internationale Gartenbau-Ausstellung, Hamburg, Germany (work exhibited: *Homage to the Viet Cong*)

Moderna Museet, Stockholm, Sweden, "New York Collection for Stockholm" (work exhibited: *Blue Arch for Matisse*)

1974
Grant Park, Chicago, "Sculpture in the Park," an exhibition organized by the Auxiliary Board of the Art Institute of Chicago (work exhibited: *For Lady Day*)

The Oakland Museum, Oakland, California, "Public Sculpture/Urban Environment" (work exhibited: *Mother Peace*)

University of Nevada, Las Vegas, Drawings: Studies for unrealized work for the University of Nevada

Vassar College Art Gallery, Poughkeepsie, New York, "Contemporary Collage"

1975
Susan Caldwell Gallery, New York, "Group Show Selected by David Novros"

The Clocktower, New York, "Artists Make Toys"

Janie C. Lee Gallery, Houston, Texas, "Monumental Sculpture" (works exhibited: studies for *For Handel*)

Venice, Italy, "37th Biennale d'arte"

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Back cover: *Snow Plow*. 1967. Steel and rubber, 8′6″ x 14′ x 14′6″ (2.59 x 4.27 x 4.42 m). Indianapolis Sesquicentennial Commission and Indianapolis Museum of Art. Photograph shows installation at One Illinois Center, Chicago 1974.